



ZIMMERMANN-SCHULE

SCHULE
FÜR
CELLO

FÜR SCHUL-UND SELBSTUNTERRICHT

SELF-INSTRUCTOR
FOR
VIOLONCELLO

VON

HERMANN HEBERLEIN

OP. 7

Teil I No 28

Teil II No 29

Komplet No 30

The musical score consists of six systems of piano accompaniment. Each system is written in bass clef with a common time signature (C). The dynamics are marked as follows: *f* (forte) in the first system, *mf* (mezzo-forte) in the second system, *f* and *fs* (fortissimo) in the third system, *f* and *fs* in the fourth system, *f* and *mf* in the fifth system, and *mf* in the sixth system. The score includes various musical notations such as arpeggiated figures, sustained chords, and melodic lines with slurs and accents. A repeat sign is present in the third system.

Ziemlich an der Spitze des Bogens. Almost at the point of the bow.

Allegro.

750732

Z. 1007

Als vorzügliche Einführung in die Musiklehre, soweit sie jeder kennen muss, wird das in seiner Volkstümlichkeit und Klarheit nicht zu überbietende, dabei kurzgefasste und billige Studienwerk von Dr. W. Essner empfohlen:

Das ABC der Musiklehre

Etüde über die oesterreichische Nationalhymne.

Un poco Andante.

Sp. Fr.

Etüde über „Steh ich in finst'rer Mitternacht.“

Mit dem Vorderarm v. M. bis Sp. With the forearm from the middle to the point.

Andante moderato.

The musical score is written for piano in 3/4 time, featuring a single melodic line in the right hand and a supporting bass line in the left hand. The key signature has one flat (B-flat). The score is divided into six systems, each with two staves. The first system shows the initial melodic phrase with fingerings 1, 2, 3, 4, and 5. The second system includes the instruction 'pizz.' (pizzicato) under the first measure of the right hand. The third system includes the instruction 'arco' (arco) under the first measure of the right hand. The fourth system features a double bar line and a key signature change to two flats (B-flat and E-flat). The fifth and sixth systems continue the melodic development with various fingerings and articulations. The score concludes with a final cadence in the sixth system.

6 Auf die erste und vierte Note ist immer ein ganzer Bogenstrich zu nehmen, so dass die folgende Sechzehntel- und Achtelnote abwechselnd an der Spitze und am Frosch gespielt wird.

A whole bow should always be given to the first and fourth note so that the following sixteenths and eighths may be played with at the point and the nut alternately.

Allegro moderato.

The musical score is written for piano in 6/8 time, marked **Allegro moderato.** It consists of six systems of music. The right hand plays a single melodic line, while the left hand provides a simple harmonic accompaniment. The score includes various musical notations such as slurs, ornaments (trills and mordents), and fingerings (1, 2, 3, 4). The piece concludes with the instruction *Da Capo al Fine.*

[illegible]

Allegro assai.

The musical score is written for piano in 12/8 time and the key of D major (indicated by two sharps). It consists of six systems, each with a grand staff (treble and bass clefs). The tempo is marked 'Allegro assai.' The right hand (treble clef) features a continuous eighth-note melody with various ornaments, slurs, and dynamic markings. The left hand (bass clef) provides a rhythmic accompaniment with chords and single notes. The piece concludes with a double bar line.

Vivace.

mf

1. 2.

mf

cresc.

mf

Fine.

Meno mosso. (Weniger bewegt.)

dolce.

D.C. al Fine.

Tempo di Gavotte.

mf

cresc.

p

mf

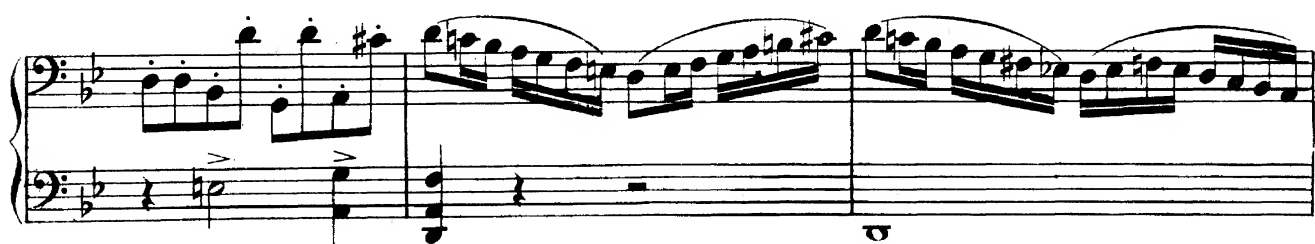
mf

Fine.

mf

p marcato

Moderato.

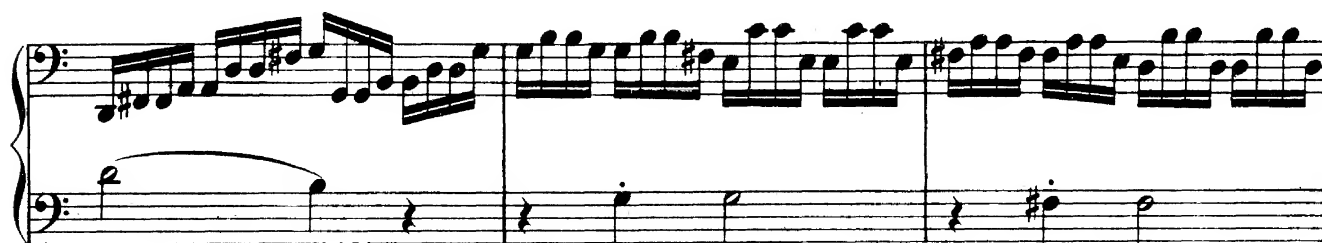


The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' and 'p'. The piece features complex melodic lines with many accidentals and some rapid passages. The first system has a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The second system continues the melodic development in the treble and adds more detail to the bass line. The third system shows a more active bass line with a melodic line in the treble. The fourth system features a complex melodic line in the treble with many accidentals and a more active bass line. The fifth system continues the melodic development in the treble and adds more detail to the bass line. The sixth system concludes the piece with a final melodic line in the treble and a more active bass line.

Mit kurzem Strich durchweg an der Spitze
bleibend auszuführen.

To be played with short bows always at the
point.

Andante.





Vorige Etüde ist auch mit springendem Bogen auszuführen.

Allegro.



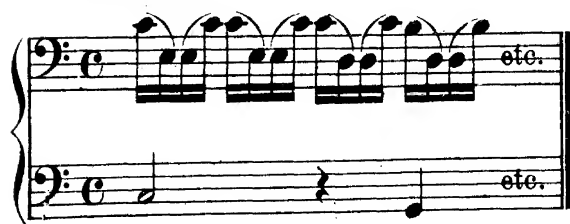
The previous study must also be practised with springing bow.

Allegro.



Dann im gebundenen Strich.

Moderato.

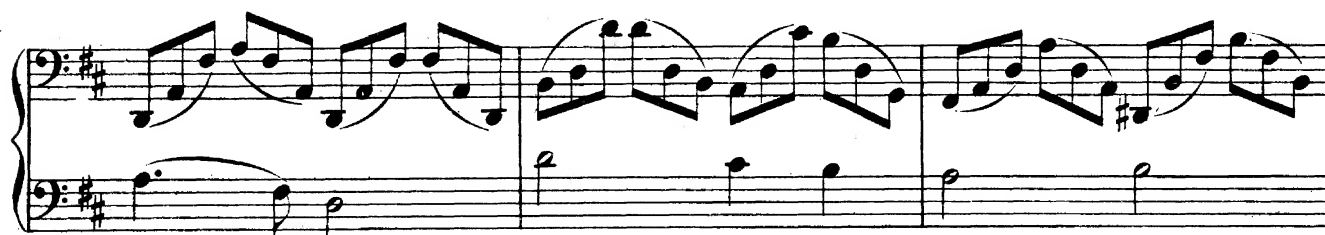


Then with legato bow.

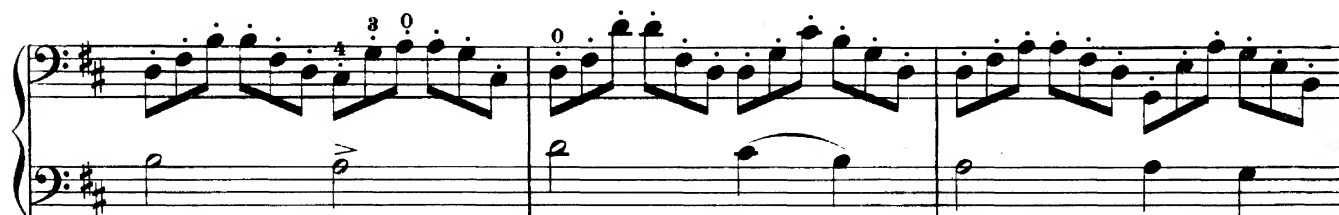
Moderato.



Allegro maestoso.



Mit springendem Bogen, ziemlich am Frosch. With springing bow, rather near the nut.



Allegretto.



The first system of the musical score consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains five measures of music. The first measure has a quarter note G2, an eighth note A2, and a quarter note B2. The second measure has a quarter note C3, a quarter note D3, and a quarter note E3. The third measure has a quarter note F#3, a quarter note G3, and a quarter note A3. The fourth measure has a quarter note B3, a quarter note C4, and a quarter note D4. The fifth measure has a quarter note E4, a quarter note F#4, and a quarter note G4. The lower staff is also in bass clef with a key signature of one sharp. It contains five measures of music. The first measure has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a quarter note C3, a quarter note D3, and a quarter note E3. The third measure has a quarter note F#3, a quarter note G3, and a quarter note A3. The fourth measure has a quarter note B3, a quarter note C4, and a quarter note D4. The fifth measure has a quarter note E4, a quarter note F#4, and a quarter note G4.

[illegible]


A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff provides a simple accompaniment, starting with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The score includes a first ending bracket over the final two measures, marked with a "1" above the first measure of the bracket. The lyrics "The Rose Tree" are written below the melody.



A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with a descending line, marked with a '1' above the first measure and a '2' above the second measure. The bass staff contains a simple accompaniment, marked with a '1' above the first measure and a '2' above the second measure. The key signature is one sharp (F#) and the time signature is 2/4.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a quarter note. The accompaniment consists of a simple bass line with a few chords. The score is divided into five measures, with a double bar line after the second measure. The first measure has a "2" above the treble staff, and the third measure has a "0" above the treble staff. The title "The Rose Tree" is written in a decorative font at the bottom of the page.

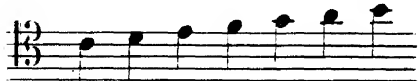
This page contains six systems of musical notation for a piano piece. The notation is written in a key signature of two sharps (F# and C#) and a time signature of 4/4. The first system shows a complex melodic line in the right hand with many beamed sixteenth notes and a simpler accompaniment in the left hand. The second system introduces fingering numbers (1 and 0) and continues the melodic development. The third system features a more active left hand with eighth-note patterns. The fourth system shows a continuation of the melodic line with some chromatic movement. The fifth system includes a dynamic marking of *mf* (mezzo-forte) and continues the melodic and harmonic progression. The sixth system concludes with a crescendo (*cresc.*) and a final forte (*f*) dynamic marking, with a fingering number 2 appearing above a final melodic flourish.

This page contains six systems of musical notation for piano. Each system consists of two staves, with the upper staff typically containing a more complex melodic line and the lower staff providing harmonic support. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is D major, indicated by two sharps (F# and C#). The time signature is 4/4. The piece concludes with a double bar line and a final chord in the lower staff.

Bisher sind die Noten im Basschlüssel bis zu diesem h:  in Anwendung gekommen.

Um nun möglich zu machen, dass noch höher liegende Töne notiert werden können (da dieselben im Basschlüssel geschrieben zu viele Hilfslinien bekommen und Irrungen verursachen würden) benutzt man noch zwei Schlüssel, den Tenor-  und den Violinschlüssel: 




Die Noten im Tenorschlüssel werden fünf Töne höher gelesen und gegriffen als im Basschlüssel, so dass diese Noten im Tenorschlüssel:



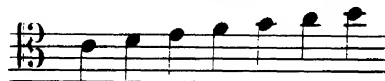
folgenden Basschlüssel-Noten entsprechen würden:



Till now we have used the notes in the bass

clef up to this b: . To enable still higher notes to be written (as these would require too many ledger lines in the bass clef, which would lead to mistakes) we use two other clefs, the tenor:  and the violin clef: 

The notes in the tenor clef are written and stopped five notes higher than in the bass clef, so that these notes in the tenor clef:



would correspond to these notes in the bass clef:



Übungen mit Anwendung des Tenorschlüssels. Exercises in which the Tenor Clef is used.

Moderato.

Musical score for 'Ich hab' mich ergeben.' in 4/4 time, key of D major. The score consists of two systems of piano accompaniment. The first system begins with a forte (*f*) dynamic and includes fingerings (1, 2, 1, 2, 1, 2, 1, 2) and breath marks (*V*). The second system concludes with a *rit.* (ritardando) marking and final fingerings (1, 2, 1, 2, 1, 2, 1, 2).

Robin Adair.
Irishes Volkslied.

Robin Adair.
Irish Folk-Song.

Musical score for 'Robin Adair.' in 3/4 time, key of D major. The score consists of two systems of piano accompaniment. The first system begins with a piano (*p*) dynamic and includes fingerings (1, 4). The second system includes a *ritard.* (ritardando) marking and a piano (*p*) dynamic.

Drunten im Unterland.
Deutsches Volkslied.

In the Valse Below.
German Ballad.

Musical score for 'Drunten im Unterland.' and 'In the Valse Below.' in 3/4 time, key of D major. The score consists of two systems of piano accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic and includes fingerings (1, 4). The second system includes a mezzo-forte (*mf*) dynamic and fingerings (1, 4).

Lully.

Musical score for "Das erste Menuett" by Lully. The piece is in 3/4 time and B-flat major. It consists of three systems of piano and bass staves. The first system begins with a piano (*p*) dynamic. The second system includes fingerings (3, 1, 2, 4) and a repeat sign. The third system includes a forte (*f*) dynamic, a piano (*p*) dynamic, and first/second endings.

Menuet I.

Deux Menuets.

Philippe Rameau.

Musical score for "Deux Menuets" by Philippe Rameau. The piece is in 3/4 time and B-flat major. It consists of three systems of piano and bass staves. The first system includes a crescendo (*cresc.*) marking. The second system includes a forte (*f*) dynamic and a piano (*p*) dynamic. The third system includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic.



Menuet II.



Menuet I. Da Capo al Fine.

24 Da nun der Ton-Umfang des Violoncells ein ziemlich grosser ist, so würde bei einem Höhergehen im Tenorschlüssel die Hilfslinienzahl ebenfalls eine zu grosse werden, weshalb man sich des Violinschlüssels bedient, der die hohen Noten leicht, erkennbar darstellt.

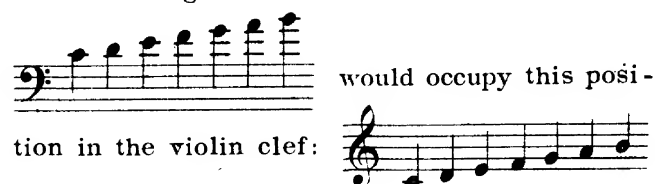
Folgende Noten im Basschlüssel:





Das Verhältnis der drei Schlüssel zu einander ist demnach dieses:

The relation of the three clefs to one another is therefore this:



As the violoncello has a pretty extensive compass, the number of ledger lines would, again become too great if we were to go higher in the tenor clef; we therefore use the violin clef, which renders the high notes easily recognisable. The following notes of the bass clef:



Früher schrieb man den Violinschlüssel um eine Oktave höher, doch kommt dies jetzt nur noch selten vor.

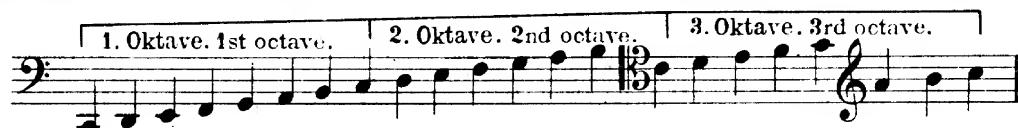
Das Bass-a , wurde danach im Violinschlüssel mit dieser Note ausgedrückt: 

Formerly the notes in the violin clef were written an octave higher, but this seldom occurs now.

The bass a  would accordingly be expressed in the violin clef by this note: 

C-dur Tonleiter im Umfange von drei Oktaven.

Scale of C major in a compass of three octaves.

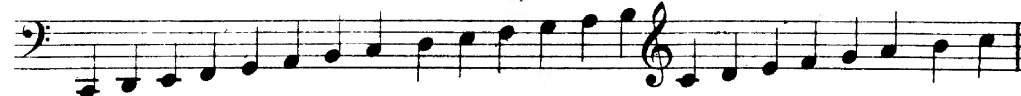


Man sieht hieraus, dass die Anwendung des Tenor- und Violinschlüssels das Näherbringen der Notenköpfe an das System bezweckt und somit viele Hilfslinien erspart.

Der Eintritt eines neuen Schlüssels bleibt der praktischen Uebersicht des Schreibers überlassen. Obige Tonleiter könnte man eben so gut in dieser Weise notieren, mit Bass- und Violinschlüssel:

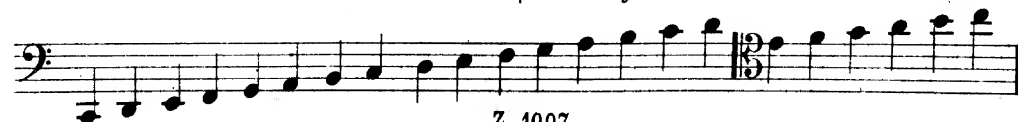
It will be seen from this that the use of the tenor and violin clefs enables the heads of the notes to be brought nearer to the system and so save many ledger lines.

When a new clef is to be used is left to the practical sense of the writer. The above scale might just as well be written in this way, with bass and violin clef:




oder auch nur im Bass- und Tenorschlüssel:

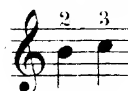
| or only in bass and tenor clef:



Aus dem zweiten Beispiel mit Bass- und Violinschlüssel ersieht man, dass der Tenorschlüssel eigentlich ganz überflüssig ist, darum wird er auch in neuerer Zeit nicht mehr so oft als früher angewendet; doch ist es von Nutzen und unumgänglich nötig, ihn zu kennen, da er in den bis jetzt existierenden Cellowerken zu häufig vorkommt.

Will man nun obige Tonleiter spielen, so kann man, um das letzte **c** zu erlangen, zweierlei Fingersatz anwenden. Einmal kann das letzte **a** mit



dem 1. Finger , danach das folgende **b** und **c** mit dem 2. und 3. Finger gegriffen werden:

; das andere Mal kann auch **a** mit einem bisher noch nicht in der Weise gebrauchten Finger gegriffen werden, nämlich mit dem Daumen.

Seine in dieser Weise vorkommende Anwendung nennt man den


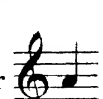
„Daumenaufsatz.“

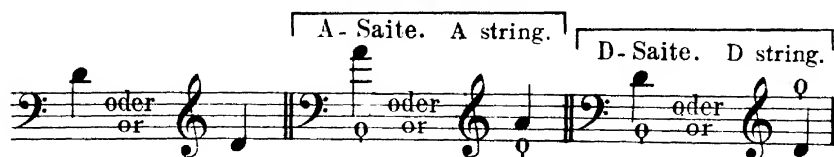
Man setzt über oder unter die betreffende Note, welche mit dem Daumen gegriffen werden soll,

folgendes Zeichen:  oder 

Das Aufsetzen des Daumens geschieht mit der äusseren Schmalseite so, dass er nur zwei Saiten berührt, wovon die rechts liegende ungefähr in die Mitte der Nagellänge zu liegen kommt. Die Lage des Daumens muss eine waagerechte sein, und die beiden Berührungspunkte auf den Saiten müssen immer eine reine Quinte ergeben, vorausgesetzt, dass die Mensur normal und die Saiten gut sind.

Greift man z.B. in der genannten Weise auf der


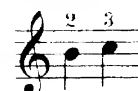
A-Saite deren Oktave **a**:  oder  mit dem Daumen, so muss auf der zweiten berührten Saite, also der D-Saite, ebenfalls deren Oktave liegen:



Z. 1007

From the second example with bass and violin clefs it will be seen that the tenor clef is, strictly speaking, quite superfluous, for which reason it is not so much used now as formerly; still it is useful and imperatively necessary to be acquainted with it, as it frequently occurs in existing works for the cello.

If now the pupil desires to play the above scale, he can reach the last **c** by the use of two fingerings. First: the last **a** maybe stopped with

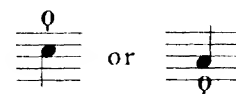
the 1st finger  and the following **b** and **c** with the 2nd and 3rd fingers ; se-

condly: the **a** may also be stopped with a finger which has not till now been used for this purpose, namely with the thumb.

The use of the thumb in this way is called the



Thumb Position



and the following sign is written above or below the note which is to be stopped with the thumb:



The stopping is done with the outer narrow side of the thumb, so that the thumb only touches two strings, the one of the two which lies to the right coming just about under the middle of the length of the nail. The position of the thumb must be horizontal, and the two points of contact on the strings must always give a pure fifth, assuming that the divisions are normal and the strings good.

If, now, the octave of the A-string, that is

a:  or  be stopped on it in the way explained with the thumb, then the second string touched, namely D, will also give its octave:

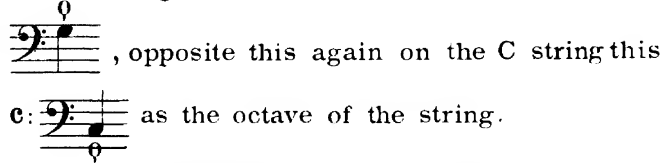
26 Das Verhältnis zu jeder folgenden Saite ist das gleiche. Sitzt der Daumen auf der D- und G-Saite an der Stelle, wo die Oktave der D-Saite liegt, so muss auf der G-Saite ebenfalls die Oktave *g* liegen: , dieser wiederum gegenüber auf der C-Saite dieses *c*:  als deren Oktave.

Bei folgender C-dur-Tonleiter:



ist die zweite Art Fingersatz angewandt, wobei der Daumen auf das letzte *a* zu stehen kommt; danach folgen *b* mit dem 1. und *c* mit dem 2. Finger. Hier sei bemerkt, dass die Regel, für die unteren Positionen ohne Daumenaufsatz nur halbe Töne mit dem nächstfolgenden Finger zu greifen, nicht mehr Anwendung findet. Da nach dem Stege zu das Entfernungs-Verhältnis der Intervalle ein kleineres wird, so können auch die ganzen Stufen mit dem nächstfolgenden Finger gegriffen werden. Der Unterschied liegt zwischen einem ganzen und halben Ton in der mehr oder weniger grossen Entfernung des einen Fingers vom andern.

The relation to each successive string is the same. If the thumb rests on the D and G strings at the spot where the octave of the D string lies, the octave *g* will also lie on the G string:



In the following scale of C major:

the second kind of fingering is used, in which the thumb is placed on the last *a*; after which follow *b* with the first, and *c* with the second finger. It may be remarked here that the rule only to stop semitones with the next following finger in the lower positions without the use of the thumb, is no longer observed. As the distances between the intervals become smaller as we approach the bridge, whole tones may be stopped with the next finger and the difference between a whole tone and a semitone lies in the greater or less distance between one finger and the next.

Uebungen im Daumenaufsatz.

Exercises in the Thumb Position.

a) auf der A-Saite.

a) on the A string.





b) auf der D-Saite. On the D string.



c) auf der D- und A-Saite. On the D and A string.



d) auf der G-Saite. On the G string.

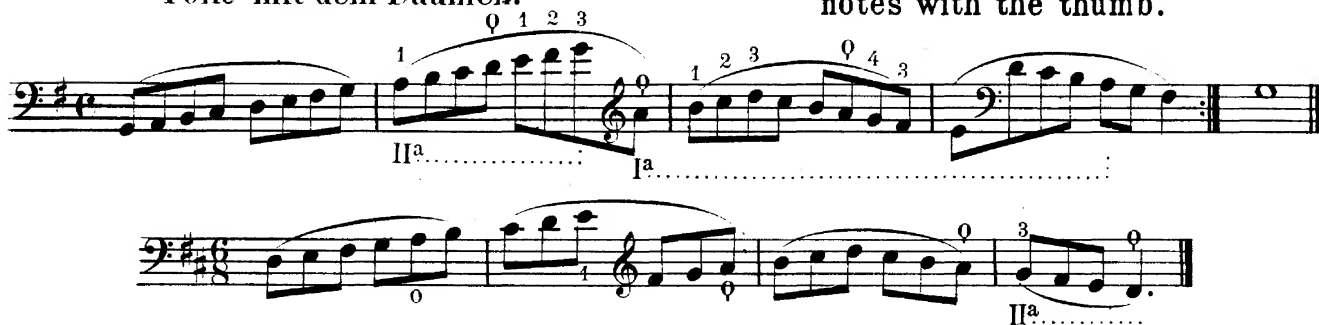


e) auf der C-Saite. On the C string.

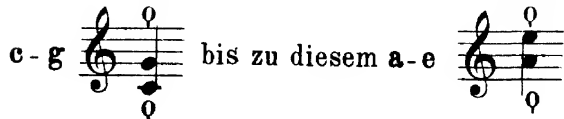


Uebungen im Treffen der
Töne mit dem Daumen.

Exercices in taking
notes with the thumb.



Man kann den Daumenaufsatz von jedem Tone des Griffbretts aus in Anwendung bringen, nur wird es in der Tiefe durch die weite Lage der Töne von einander und in der hohen Lage durch zu enges Aneinanderliegen der Stufen erschwert. Die bequemste Lage für den Daumenaufsatz ist immer die Mittellage der Mensur von der Daumenquinte



The thumb position may be adopted from any tone on the finger board, but it is difficult in low notes because the notes are so far, and in high notes because they are so near each other. The most convenient place for the thumb position is always in the middle of the board from

the thumb fifth c-g up to this a-e

Lange Bogenstriche. Long bows.

Moderato.

The musical score is written for piano and consists of six systems of music. The first five systems are in bass clef, and the sixth system is in treble clef. The music is in 3/4 time and is marked 'Moderato'. The score includes various bowing techniques, such as long bows, and fingerings are indicated by numbers 1, 2, 3, 4, and 0. The piece concludes with a double bar line.

Von der Mitte bis zur Spitze des Bogens. From the middle to the point of the bow.

Andante.

The musical score consists of six systems of two staves each. The top staff is for the violin, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante.'.

- System 1:** Violin starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, G5. Piano accompaniment has a half note G3 in the right hand and a half note G2 in the left hand.
- System 2:** Violin continues with eighth notes F5, E5, D5, C5, Bb4, A4, G4. Piano accompaniment has a half note F3 in the right hand and a half note F2 in the left hand.
- System 3:** Violin continues with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Piano accompaniment has a half note E3 in the right hand and a half note E2 in the left hand.
- System 4:** Violin continues with eighth notes F5, E5, D5, C5, Bb4, A4, G4. Piano accompaniment has a half note D3 in the right hand and a half note D2 in the left hand.
- System 5:** Violin continues with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Piano accompaniment has a half note C3 in the right hand and a half note C2 in the left hand.
- System 6:** Violin continues with eighth notes F5, E5, D5, C5, Bb4, A4, G4. Piano accompaniment has a half note B2 in the right hand and a half note B1 in the left hand.

Throughout the piece, the violin part includes various fingerings (1, 2, 3, 4) and bowing marks (vertical lines with flags) indicating specific bowing techniques. The piano accompaniment provides a steady harmonic foundation with sustained notes in the left hand and simple harmonic movement in the right hand.

Allegro.

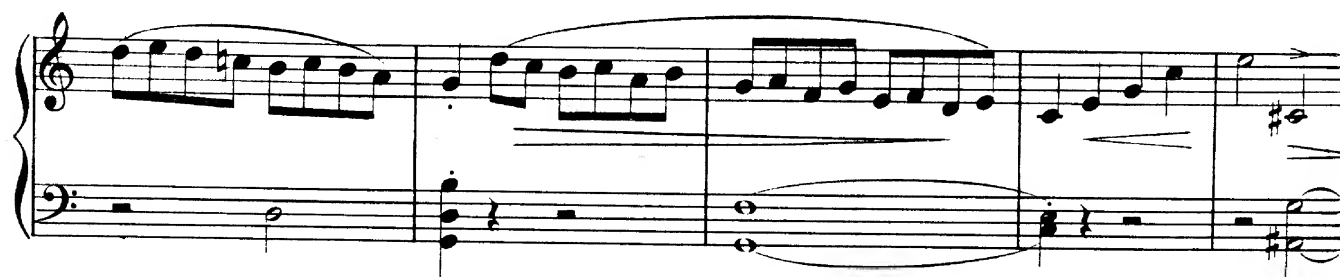
II

III

f

mf

V



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Walzerartig. Waltz rhythm.

The musical score is written for piano and consists of six systems of music. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo/style is indicated as 'Walzerartig. Waltz rhythm.'.

- System 1:** Starts with a piano (*p*) dynamic. The right hand has a melody of eighth and quarter notes. The left hand has a simple accompaniment of quarter notes.
- System 2:** The right hand features a triplet of eighth notes. The left hand has a more complex accompaniment with slurs and ties. The dynamic changes to forte (*f*).
- System 3:** Continues the melody and accompaniment. It includes a repeat sign after the first two measures.
- System 4:** The right hand has a triplet of eighth notes. The left hand has a complex accompaniment with many slurs and ties.
- System 5:** Similar to the previous system, with a triplet in the right hand and a complex accompaniment in the left hand.
- System 6:** The final system, marked with a piano (*p*) dynamic. It concludes the piece with a simple melody and accompaniment.

Mit kurzem Strich von der M. bis Sp.

With short bow from the middle to the point.

Moderato.

34

II^a.....

II^b.....

Scherzando.

35

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth notes, with fingerings 2, 4, 2, 4 indicated above the notes. The lower staff is in bass clef with the same key signature and time signature, featuring a simple accompaniment of quarter notes. The second system also consists of two staves. The upper staff continues the melody with fingerings 2, 4, 2, 4, 3 indicated. The lower staff continues the accompaniment. The score is written in a clear, legible style with standard musical notation.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of five measures. The first measure shows the piano playing a series of eighth notes (F#, G, A, B, C, D, E, F#) and the voice singing a single note (F#). The second measure shows the piano playing a series of eighth notes (F#, G, A, B, C, D, E, F#) and the voice singing a single note (F#). The third measure shows the piano playing a series of eighth notes (F#, G, A, B, C, D, E, F#) and the voice singing a single note (F#). The fourth measure shows the piano playing a series of eighth notes (F#, G, A, B, C, D, E, F#) and the voice singing a single note (F#). The fifth measure shows the piano playing a series of eighth notes (F#, G, A, B, C, D, E, F#) and the voice singing a single note (F#). The score is written in a standard musical notation style, with a treble clef for the voice and a bass clef for the piano. The notes are written on a five-line staff, and the piano part includes fingerings (1, 2, 3, 4) and a trill (tr) in the final measure. The voice part includes a single note (F#) in each measure.

Mit springendem Bogen. With springing bow.

arco

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a simple accompaniment of quarter notes. The second system continues the melody in the treble staff, which includes some triplets and slurs, while the bass staff features a more complex accompaniment with slurs and a final measure containing a whole note and a half note.

2 1 3 1 1 3 1 1 0 4

f

1 4 0 3 1 3 0 3 1 1 0 4 0 2 3

pizz.

2 1 4 1 2 3 0 2 4

p *f*

2 4 2 8 0 1 4 1 1

arco

1 2 1 3 1 4

Uebungen in Doppelgriffen.

Exercices on Double Stops.

Five staves of musical exercises for double stops in bass clef, 3/4 time. The exercises include various intervals and fingerings, with some staves showing specific fingering numbers (0, 1, 2, 3, 4) and accidentals (sharps, flats).

Jesus meine Zuversicht.

Jesus my Trust.

Andante.

Three staves of musical notation for "Jesus meine Zuversicht" and "Jesus my Trust". The notation includes dynamics (*mf*, *p*, *f*, *dim.*) and articulation marks (accents, slurs). The first staff is in bass clef, 3/4 time, and the second and third staves are in treble clef, 3/4 time.

Sehr langsam. Very slow.

Franz Schubert.

p

pp

mf

trem.

cresc.

p

decrease.

pp

Arie aus Don Juan von Mozart.

Wenn du fein fromm bist.

Air from Don Giovanni by Mozart.

Andante.

dolce

mf

This page of musical notation consists of six systems of staves, each containing two staves (treble and bass clef). The notation includes various musical elements such as trills (tr), dynamics (p, mf, dolce), and articulation (accents, slurs). The piece is written in a key with one sharp (F#) and a 2/4 time signature. The notation is as follows:

- System 1:** Bass staff starts with a trill (tr) and a second (2). Treble staff has a trill (tr) and a second (2). Dynamics: p, mf, p.
- System 2:** Treble staff starts with a trill (tr) and a second (2). Bass staff has a trill (tr) and a second (2). Dynamics: mf, p.
- System 3:** Bass staff starts with a trill (tr) and a second (2). Treble staff has a trill (tr) and a second (2). Dynamics: dolce, mf.
- System 4:** Bass staff starts with a trill (tr) and a second (2). Treble staff has a trill (tr) and a second (2). Dynamics: p.
- System 5:** Treble staff starts with a trill (tr) and a second (2). Bass staff has a trill (tr) and a second (2). Dynamics: p.
- System 6:** Treble staff starts with a trill (tr) and a second (2). Bass staff has a trill (tr) and a second (2). Dynamics: mf.

The musical score is written for a single melodic line in treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The first two staves contain exercises in C major, featuring eighth and sixteenth note patterns with various fingerings (1, 2, 3) and articulations (dots above notes). The third and fourth staves transition to D major, continuing with similar rhythmic patterns. The fifth and sixth staves return to C major, introducing more complex rhythmic figures and fingerings. The seventh and eighth staves are in 3/4 time, featuring eighth and sixteenth note patterns. The final four staves (ninth to twelfth) continue the 3/4 time exercises, focusing on different rhythmic and fingering combinations. The score concludes with a double bar line.

The page contains ten staves of musical exercises for octaves in G major (one sharp). The exercises are as follows:

- Staff 1:** Common time (C). Starts with a treble clef and a key signature of one sharp (F#). The first two measures are marked with II^a and I^a respectively. The exercise consists of quarter notes with triplet markings (3) above them.
- Staff 2:** Common time (C). Continues the exercise with quarter notes and triplet markings.
- Staff 3:** 3/4 time. Features eighth notes with triplet markings.
- Staff 4:** 3/4 time. Features eighth notes with triplet markings.
- Staff 5:** 3/4 time. Features eighth notes with triplet markings and fingering numbers (1, 2, 3) above them.
- Staff 6:** 3/4 time. Features eighth notes with triplet markings and fingering numbers.
- Staff 7:** 2/4 time. Features eighth notes with triplet markings and fingering numbers.
- Staff 8:** 2/4 time. Features eighth notes with triplet markings and fingering numbers.
- Staff 9:** 2/4 time. Features eighth notes with triplet markings and fingering numbers.
- Staff 10:** 2/4 time. Features eighth notes with triplet markings and fingering numbers.

This musical score is for a piano piece, page 42. It consists of 12 staves of music. The key signature is A major (three sharps: F#, C#, G#). The time signature is 3/4. The music is written in a single melodic line. The first five staves feature a series of eighth-note runs, often beamed in groups of four or six, with some measures containing triplets. The sixth staff introduces a change in rhythm with a series of eighth notes. The seventh and eighth staves continue with eighth-note patterns. The ninth and tenth staves show a shift to a more melodic, eighth-note style. The eleventh and twelfth staves conclude the piece with a final melodic phrase and a double bar line.

im Umfange von drei bis vier Oktaven in verschiedenen Stricharten und Rhythmen.

in a compass of from three to four octaves in various bowings and rhythms.

Dur - Tonleitern.

Major Scales.

C-dur.

C major.

a) mit langem Strich.

a) with a long bow.



b) mit kurzem Strich von der M. bis zur Sp.

b) with short bow from the middle to the point.



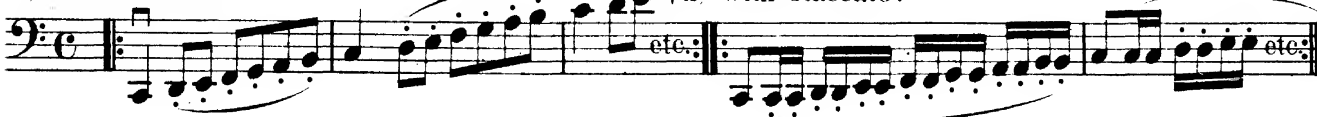
c) mit gebundenem und gestossenem Strich.

c) with legato and staccato bow.



d) mit Staccato.

d) with staccato.



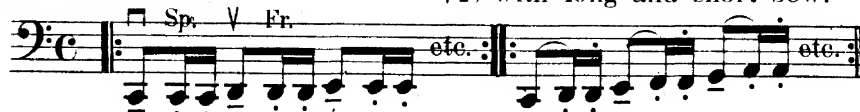
e) mit springendem Bogen.

e) with springing bow.



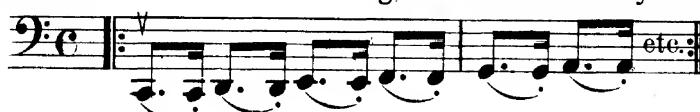
f) mit langem und kurzem Strich.

f) with long and short bow.



g) mit punktiertem Rhythmus.

g) with accented rhythm.

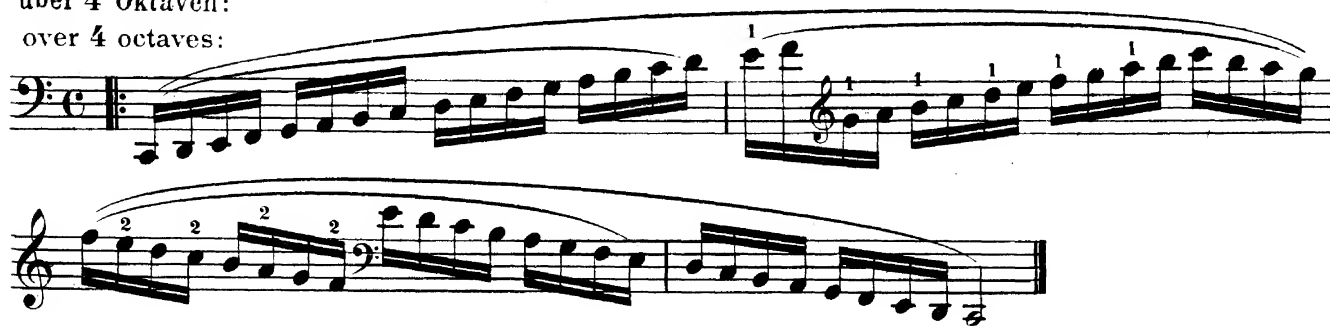


h) mit mehr als vier Noten auf einen Bogenstrich. über 3 Oktaven:

h) with more than four notes to a bow. over 3 octaves:



über 4 Oktaven:
over 4 octaves:



Jede folgende Tonleiter ist ebenfalls in den verschiedenen Stricharten und Rhythmen zu üben, wie sie bei der Tonleiter in C dur angegeben sind.

Each of the following scales must be practised in the various bowings and rhythms given for the scale of C major.

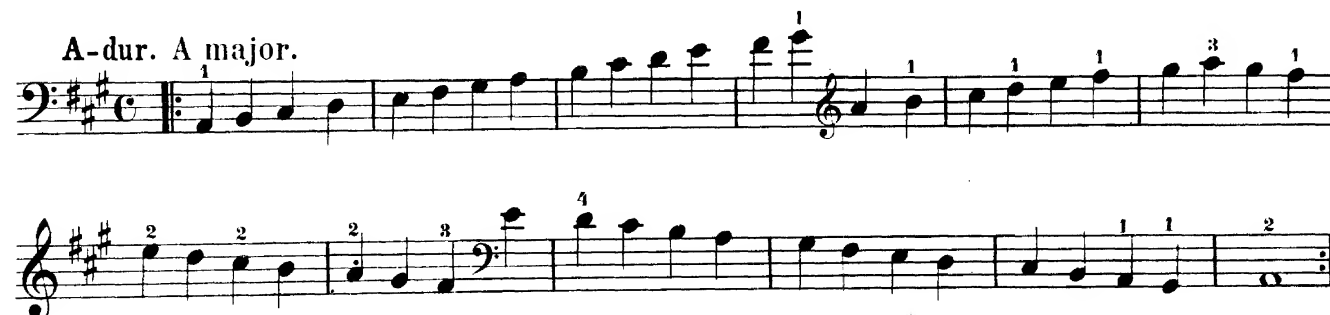
G-dur. G major.



D-dur. D major.



A-dur. A major.



E-dur. E major.



H-dur. B major.

Fis-dur (Ges-dur). F# major (G♭ major).

Ges-dur (Fis-dur). G♭ major (F# major).

Des-dur (Cis-dur). D♭ major (C# major).

As-dur. A♭ major.

Es-dur. E♭ major.



B-dur. B♭ major.



F-dur. F major.



Moll - Tonleitern.

Minor Scales.

A-moll. A minor.



E-moll. E minor.



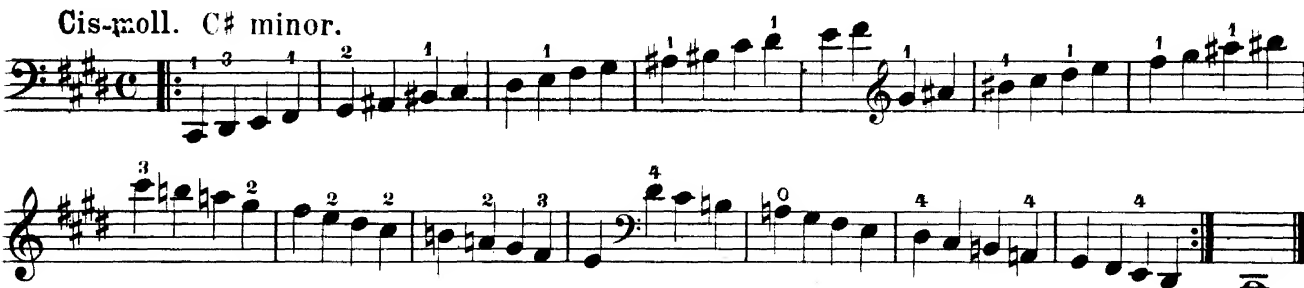
H-moll. B minor.



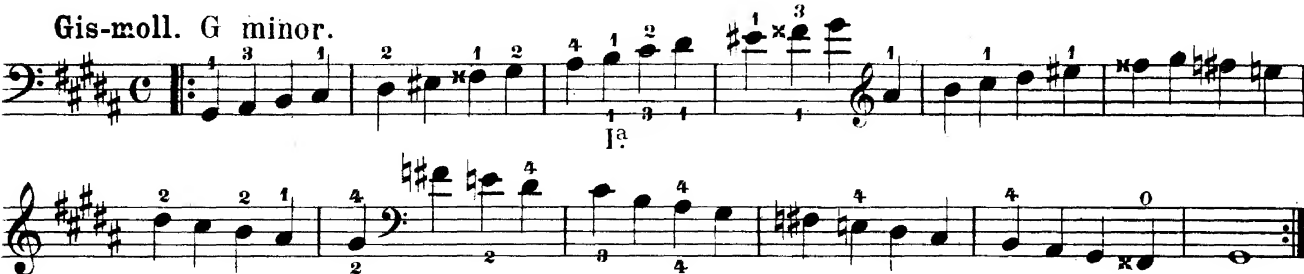
Fis-moll. F# minor.



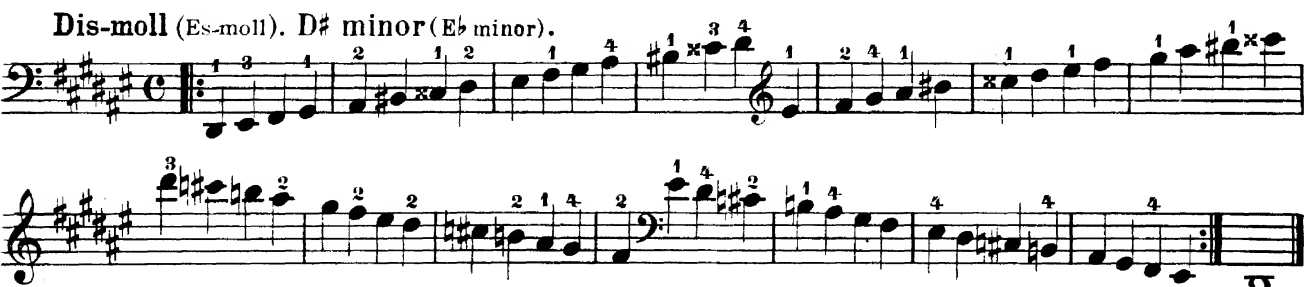
Cis-moll. C# minor.



Gis-moll. G minor.



Dis-moll (Es-moll). D# minor (Eb minor).



Es-moll (Dis-moll). Eb minor (D# minor).



B-moll. B \flat minor.

F-moll. F minor.



C-moll. C minor.



G-moll. G minor.



D-moll. D minor.



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